

Fall 2025 Large Ensemble Audition Packet: Bassoon

We welcome everyone at EIU who is interested in playing bassoon in an ensemble to reach out! Please don't hesitate to contact us to indicate your interest or to ask questions. Professor M, Instructor of Bassoon, is available at: akmason@eiu.edu.

Some of our ensembles require an audition, and some do not. For those that do, auditions typically take place during the first few days of the fall semester and there is a prescribed list of repertoire to prepare in advance. The audition repertoire is distributed at the close of the spring semester to practice over the summer. As the fall semester approaches, an email with instructions to sign up for an audition is sent, typically a few weeks before the start of the term.

The component elements of these auditions include **scales**, **excerpts**, and **sight-reading**. Specific repertoire is assigned based on ability, according to the tiered list on page 2 of this packet. During the audition, evaluating faculty will select portions from your designated repertoire list to play.

******* Refer to page 2 of this packet to find your assigned audition repertoire list. New students, non-music majors, and adult learners prepare only music listed under Tier 1. Returning undergraduate music majors prepare only Tier 2 assignments. Only graduate students should prepare the complete packet of excerpts (Tier 3). *******

Frequently Asked Questions

- ❖ Do I need to own my own bassoon to play in ensembles at EIU?
 - No. We have several bassoons, including two brand new, Fox Renard instruments available for rental through the university. Contact Professor M (akmason@eiu.edu) and Professor Boggs (dgboggs@eiu.edu) for more information.
- ❖ Do I have to be a music major to play bassoon in EIU's ensembles?
 - No, in fact, our bassoon players come from all over the entire EIU campus community. Players of all levels and abilities are encouraged to play in an ensemble!
- ❖ Where can I buy bassoon reeds?
 - Email Professor M for their current list of recommended reed makers. Allow 2-4 weeks from the date of purchase to receive new reeds as they are made by hand.
- ❖ Could I get some coaching or a lesson for help preparing my repertoire?
 - Yes, email Professor Mason to schedule a time prior to the start of the semester. (Auditions are held typically during the first three days of the term.)
- ❖ Where can I find full scores and recordings of the repertoire?
 - Scores and recordings are available for free at www.orchestralbassoon.com and many complete parts/scores can also be found free at imslp.org

Audition Repertoire is assigned based on ability, according to the tiered list below. You only need to prepare the repertoire assigned in your respective tier.

Tier 1. Those who are either **entering their first semester of undergraduate study on campus, non-majors, or adult learners** should prepare the following music:

1. F major scale, 1 octave, starting in the octave of your choice, in slurred quarter notes
2. Chromatic scale, 1 octave, starting on a note of your choice, in slurred quarter notes
3. Sight-reading provided at audition
4. Excerpt
 - p. 4, Florence Price: Symphony No. 1, Mvt I: mm. 1-11 (Bn I)

Tier 2. All returning undergraduate music majors should prepare the following music:

1. All Major Scales, 2 octaves, slurred, from memory
2. Chromatic Scale (ascending only) 3 octaves, from Low B-flat, slurred, from memory
3. Sight-reading provided at audition
4. Excerpts
 - p. 4 Florence Price: Symphony No. 1, Mvt I: mm. 1-11 (Bn I)
 - p. 5 Ludwig von Beethoven, Symphony No. 6, Mvt I: mm. 33-35 (Bn I)
 - p. 6 Mary Lou Williams: *Zodiac Suite*, Mvt 11: Reh. G to Reh. H
 - p. 7 Virginio Bianchi: Twelve Etudes for Bassoon, No. 11: beginning of m. 1 to m. 10
 - p. 8 Dmitry Shostakovich: Symphony No. 10, Mvt. IV: pick up to Reh. 192 to Reh. 194 (bn 1)
 - p. 9 Carl Nielsen: Wind Quintet, op. 43, Mvt. III: Var. 7 (complete)
 - p. 10 Richard Strauss: *Till Eulenspiegel's lustige Streiche*, Op. 28: 8 bars after Reh. 26 to 10 bars after Reh. 26 (bn 1)

Tier 3. Students at the **Graduate Level** should prepare the following music:

1. All major and all forms of minor scales- 2-3 octaves, slurred
2. Chromatic Scale (ascending only)- from Low B-flat to "high E" (4th octave)
3. Sight-reading provided at audition
4. Excerpts
 - All excerpts listed under Tier 2, #4 above
 - p. 11 Richard Strauss: *Till Eulenspiegel's lustige Streiche*, Op. 28, Excerpt 2 of 2: From 6 bars before Reh. 32 to 9 bars after Reh. 33 (bn 1)
 - p. 12 Alyssa Morris: *Motion*, Mvt. IV: "Strut," mm. 8 to downbeat of m. 19
 - p. 13 Camille Saint-Saëns: Symphony No. 3 "Organ," Mvt. I: Reh. D to Reh. E (bn 1)
 - p. 14 Ottorino Respighi: *Pini di Roma*, Mvt. I: Reh. 1 to, and including, downbeat at Reh. 2 (bn I)

Pro Tips to Prepare For Your Audition:

1. **Mistakes can happen by chance in an audition, but good playing does not.** Just start; do what you can in a day; start with 1 thing; and listen *closely* for “crumbs” you can fix, like cracked notes, blips between notes, or rhythm that is less than accurate.
2. Listen to recordings of each excerpt to understand its style, pacing, and context within the overall texture. Try OrchestralBassoon.com, YouTube, or Spotify for free recordings.
3. There are no tricks- Play exactly what you see on the page: the notes, rhythms, articulations, style markings, dynamic variations, and tempo changes.
4. Everything that is notated is important, work toward projecting these elements through your playing, such that they are audible to a listener at a distance. We have to “over play” sometimes to achieve this.
5. Translate or define all stylistic indications in each part. Write or define their meaning in your part.
6. Subdivide [always] for strong internal pulse throughout every excerpt; no matter how easy or difficult it appears on paper.
7. Plan where you are going to take your breaths and mark them in the score. You can always change them later, but start somewhere with some markings. Once a breath is marked, meticulously follow them whether you need it in the moment or not, to build muscle and phrasing memory.
8. Play these excerpts, asking for feedback, for anyone who will listen, as often as you can. Consider playing for folks who either love everything you do, and those that give good constructive feedback.
9. Start working on these as soon as possible.
10. 20 minutes of practice scattered through a week is far, far better than three hours of practice one day a week.
11. Prioritize regular practicing over the summer break in order to be thoroughly and confidently prepared by August. This is most achievable by creating a realistic daily or weekly playing routine and following through.
12. Take a lesson or get some coaching on these materials when you arrive to campus, if time allows, before the audition.
13. We are here to support you as you work toward achieving your goals, don’t hesitate to ask for help or advice. Reach out to ask questions as soon as they arise.

Florence Price

Symphony No. 1

Mvt. I: mm. 1-11

bn 1

Allegro ma non troppo

5

10

mp *mf* *mp* *pp* *mf* *pp*

rit. *a tempo*

Ludwig von Beethoven

Symphony No. 6 in F major Op. 68 "Pastoral"

I. Allegro ma non troppo - mm. 33-55

bn I

Ob. I

31

p cresc. - - - - f

43

53

A *fp*

The image shows a musical score for Bassoon I (bn I) in the first movement of Beethoven's Symphony No. 6. The score is written in bass clef with a key signature of one flat (Bb). It consists of three staves. The first staff starts at measure 31 and ends at measure 43. The second staff starts at measure 43 and ends at measure 53. The third staff starts at measure 53 and ends at measure 55. The first staff has a red bracket above it from measure 31 to measure 43. The second staff has a red bracket below it from measure 43 to measure 53. The third staff has a red bracket above it from measure 53 to measure 55. The first staff is marked with 'Ob. I' and '31'. The second staff is marked with '43'. The third staff is marked with '53'. The first staff has a dynamic marking of *p cresc. - - - - f*. The third staff has a dynamic marking of *fp* and a section marker 'A' above the first measure.

Mary Lou Williams

Zodiac Suite

Mvt 11: Reh. G to Reh. H

G **Bright** (♩ = 133)
solo

mf

81

88

94

f

Virginio Bianchi

Twelve Etudes for Bassoon

No. 11, beginning of m. 1 to m. 10

Allegro ♩ = 120

The musical score is written for bassoon in bass clef, key of B-flat major (two flats), and 7/8 time. The tempo is marked **Allegro** with a metronome marking of ♩ = 120. The score consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The dynamics are *ff* (fortissimo) for measures 1-2, *p* (piano) for measures 3-4, *f* (forte) for measures 5-6, and *mf* (mezzo-forte) for measures 7-8. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. There are red brackets on the left and right sides of the staves.

Dmitry Shostakovich

Symphony No. 10

Mvt. IV: pick up to Reh. 192 to Reh 194

bn I

p.u. to reh. 192 reh. 194

L'istesso tempo

Solo **192**

p

193

Richard Strauss

Till Eulenspiegel's lustige Streiche, Op. 28

Excerpt 1: From 8 bars after Reh. 26 to 10 bars after Reh. 26

bn I



Richard Strauss

Till Eulenspiegel's lustige Streiche, Op. 28

Excerpt 2: From 6 bars before Reh. 32 to 9 bars after Reh. 33

bn I

3 1 32 33 34 35 36 37 38 39 40 41

ff *ff* *ff* *mf* *pp* *pp* *mf* *fp* *ff*

Alyssa Morris

Motion

Mvt. IV "Strut," mm. 8 to downbeat of m. 19



Camille Saint-Saëns

Symphony No. 3 "Organ"

Mvt. I: Reh. D to Reh. E

bn I

D All.^o mod.^{to}

ff *dim.*

mf *dim.*

Leggiero
p

pp **E**

Ottorino Respighi

Pini di Roma

Mvt. I: Reh. 1 to, and including, the downbeat of Reh. 2

bn I

ih1

Allegro vivace

FAGOTTO I.

8

1

ff

3

3

1

2

3

4

5

6

2

19

ff